



# GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF MUSIC AND MUSICIANS.

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## A FAMOUS BANJO.

DANIEL WEBSTER AND PRESIDENT TYLER  
FINGERED ITS STRINGS.

(From the *Boston Herald* March 16th, 1893.)

A famous banjo is exhibited in a banjo store in Nassau street, near Maiden lane, says the *New York News*. It was the possession of Eph Horne, one of the pioneer and most celebrated minstrels in America, who twanged it for the delight and benefit of countless audiences during the decades embraced between the years 1837 and 1850. Its chief fame, however, lies in the service it did to two great personages.

These two were Daniel Webster and President John Tyler—two eminent men—who of all the well-known figures of that period, patrons of Eph, particularly regarded him a pet favorite. The occasion when the banjo charmed the great orator and the more fortunate official was one of the highest historic interest. Few persons now living can lay claim to having been present. It was the dedication of the Bunker Hill monument, on which event Webster delivered the world-famed speech familiar to every school boy, June 23, 1843, almost 50 years ago.

Boston, during the exciting week of the celebration ceremonies, was crowded to its greatest capacity by visitors. Not only New England was represented, but the whole Union. The greatest orator of the day, whose fame was long since established, was advertised to deliver the oration. This announcement alone had the effect of rousing all Massachusetts, Webster's native state. The people flocked to the state's metropolis. But, furthermore, the President and his cabinet were proclaimed as coming; also a large proportion of the Senate and the House of Represent-

atives. Boston presented a scene of gayety and animation such as it had never before witnessed or has since.

Eph was then playing at the Howard Athenæum. He had been on the stage only six years, yet during that time had everywhere manifested his extraordinary comic ability. He described himself as an "Ethiopian comedian," a title that now would be curtailed to the more simple "negro minstrel." That epoch was the infancy of minstrelsy, however, as well, it may be said, as its golden age. Webster had already heard of the youthful comedian, whose vivacious acts and songs had been performed and sung through the extent of the country. Therefore, after the day's bustle and fatigue, so long as he remained in Boston he turned to the minstrel for relaxation. Night after night, accompanied by the President he frequented the Howard Athenæum. The cabinet and many other dignitaries also generally attended. Eph, as may be supposed, rose to the august occasion. The same banjo which, worn and fringed by the marks of long continued use, now adorns the dusty wall of a banjo store, never was handled with better skill. Eph gave his best songs and sprung several original jests. None applauded his queer antics more than his dignified auditors, who, by the way, momentarily lost the grave dignity which usually marked them, and relapsed into a state of laughter in which every risable and normal person falls on meeting with a freshly excellent joke, such as greeted the ears of President John Tyler and Daniel Webster.

But this was not Eph's solitary triumph. Neither was it the only task to which the banjo was ever put. Eph had entered upon his professional career in 1837—a lad of 13 years at the time. The instrument he used was much too large for his size, but its principal beauty was that while he grew

and developed it still kept its old bulk. He had been born in Philadelphia in 1823. For the first few years he played in that city with success. He joined the Virginia Serenaders, an organization known to fame and well acquainted with the art of harvesting money. In this body of minstrels, the first and "only original" in the country, he rose to the very front rank. Yet while his work and reputation were each rapidly attaining the highest standard of excellence, his salary was woefully small in proportion. What will a talented professional star of to-day say upon learning that the weekly stipend of Eph Horne, an actor of recognized genius, a perfect mint to his unappreciative managers, was only \$17. Such was the figure. Eph, nevertheless, lived simply and cheaply. He discarded carriages after performances and gave a wide berth to expensive luxuries. He couldn't do much with that small sum, but he was devoted to his work. He played on, growing better constantly. He didn't grumble. By and by his managers awoke to the important fact that the public was much more concerned in the personality and sayings of Eph Horne than it was in the doings of the managers. Immediately the minstrel's salary was raised to \$50 per week, and shortly after to \$100. Eph appreciated the advance and had the good sense to stay where he was.

Eph Horne's reputation was founded upon meritorious work. A remarkable man and a first-rate actor, he never courted or cared for the advertisements known as "puffs." He was content to be judged by his ability. His jokes were never paraphrases of ancient jests. His songs are still famous, although partially forgotten by a generation which knows him not. His "Returned Volunteers," "Shakers," "Stage-Struck Darkey," "The Four Crows" and "Woman's Rights" and his act of the

"Locomotive," were household tunes, not only in this country, but also in England, where he was invited, and where he played. This happened in 1865. With Dan Bryant he visited that country, making an immense hit. He was pronounced the greatest negro character comedian ever seen in that country. Uncommon inducements were held out to him to remain there. A partnership in different companies were even offered him; he refused, however, preferring to return home. About this time the still discussed question of "Women's Rights" attained its first period of fierce agitation. Eph Horne adopted the subject for a sketch under that title with great success. He died about a dozen years ago.

This is only an outline of the foremost minstrel whose banjo, so often the provoker of laughter and the accompaniment of many a rich saying and act, now reposes in this city. It is an awkward, five-stringed, ash wood instrument, and is owned by a New York insurance agent, to whom it was presented by its former master 30 years ago. No amount of money could presumably buy it, since it is not offered for sale. On more than one occasion its owner has refused to surrender it for a temporary consideration.

#### NEWS ITEMS.

It seems that the Emir of Bokhara is not appreciative of Italian music, for report says that he slept peacefully throughout a recent performance of Aïda at Odessa.

Mrs. William Barber of Boston is to represent some famous London harp-makers at the Worlds' Fair, where it is expected that many of the best harpists of the world will meet. Mrs. Barber thinks there is a possibility that a harp symphony may be arranged some time during the summer.

Wilhelmj's name is again before the public. He recently appeared in Posen, and was received with great enthusiasm.

Report says that Gounod has completed a new opera, entitled "Charlotte Corday," and that it will be produced next year.

"Brocéliande" is the title of a new opera by Lucien Lambert, which has met with great success in Rouen.

The new "Fritz" play in which J. K. Emmett will appear next season has an entirely new plot although it retains the central figure made famous by his father.

Modjeska carries in "Henry VIII." a handkerchief of old Spanish lace which was once the property of Queen Isabella. The famous actress has been asked to exhibit it at the World's fair.

There is a rumor that Jean Armour Burns Brown, the great-great grand-daughter of Robert Burns is to receive an invitation to visit the World's Fair, to sing the songs of her illustrious ancestor. It is said that she resembles Robert Burns in a remarkable degree, and that Mrs. Hill, the sculptor

of the Dumfries statue recently unveiled, considers that she never saw a more perfect likeness. Miss Brown is gifted with a sweet voice.

Raoul Koczaisky, the last piano-forte prodigy, and only six years old, is touring in Germany.

At a recent representation of "Lohengrin" in Vienna, Winkelmann suddenly lost his voice, and his part was played on the violoncello, while he went through the necessary gestures.

In order to prevent the disappearance of the curious and charming Russian folk-songs the Russian authorities have decided to establish professional chairs for their study and perpetuation.

The city of Pittsburg is to be represented with a drinking fountain, the gift of Julia Marlowe.

A young cousin of Jenny Lind has recently been singing with great success in Paris.

There will be no Bayreuth performance this year, and the enterprising directors of the Munich Opera have arranged a series of Wagner representations, "for the benefit of tourists," which however promise to be of special excellence, as most of the artists who have won renown in Wagnerian "rolles" are to be called to the Bavarian capital.

Marie Van Zandt while embarking at Calais for Dover early in March fell and broke her ankle. The accident has proved more serious than was at first supposed and she will not be able to appear in Paris again for three or four months.

Madame Caroline Ostberg, the Swedish prima donna who recently sang in Boston, has been the subject of many favorable criticisms.

"She Stoops to Conquer" was given at Osborne by royal amateurs a short time ago. Princess Louise took the part of Kate Hardcastle, while Princess Beatrice appeared as Miss Neville.

A niece of Mozart died at Vienna in January at the age of seventy-three. During the latter years of her life she had been rescued from absolute want only by the generosity of the admirers of the famous composer.

A London newspaper is credited with the following story, which we copy from one of our daily papers;—Queen Victoria was greatly charmed with a piece of music played by the band at Osborne and sent one of her attendants to learn its name. The attendant returned and reported, with some embarrassment, that it was entitled "Come Where the Booze is Cheaper."

Ten musical horses recently arrived in Paris. They move with their feet certain levers which sound wind and string instruments. What next!

Rubinstein is writing a second sacred opera, "Cristus" which is to be much on

the same plan as his "Moses." Both are destined for that "Biblical Opera House," which is not yet a reality, but which the famous artist has long desired to see existing as a veritable temple of art.

"Kunihild," an opera by Cyrill Kistler, is said to be the most remarkable musical production since the time of Richard Wagner. Indeed it follows so closely the style and power of that master that critics say it does not contain a line to which Wagner himself would not willingly have signed his name. It is a wonderful production by a heretofore unknown composer, who is, however, at work on two successors to his first opera, one of which "Eulenspiegel" is soon to be heard in Munich.



The first annual concert given by the Hartford Mandolin Club, which is the leading one of its kind in Connecticut, may be pronounced a thoroughly brilliant artistic affair, and every number of the program, which we give in full, was rendered so well that in order to be just, a line should be devoted to the special mention of each.

#### PROGRAMME.

##### PART I.

1. Galop—"On the Mill Dam,".....Babb  
The Grand Orchestra.
2. { a. March—"Amphion,".....Grover  
b. Patrol—"Pride of the South,".....Lansing  
Boston Ideal Club.
3. "The Nightingale's Song," from the Fencing Master.  
The Diamond Banjolin Club.
4. Banjo Etchings.....Grover  
Mr. Grover.
5. Grand Valse—"Dream of Paradise."  
(As rendered by the "Circolo Mandolinista  
Regina Margherita," the leading Italian club.)  
Hartford Mandolin Club.
6. { a. Grand Galop de Concert.....Blake  
b. Chinese Serenade.....Fleige  
Boston Ideal Club.

##### PART II.

1. March—"The Invincible Guard,".....Shattuck  
The Grand Orchestra.
2. { a. Overture—"Mosaic,".....Arr. Harris  
b. "Reverie after the Ball,".....Czibulka  
Boston Ideal Club.
3. Waltz—"Love and Beauty,".....Armstrong  
Diamond Banjay Club.
4. Comic Song.....Hall  
Mr. Lansing.
5. { a. Romance—"Il Solitario,".....Bellenghi  
Mandola Solo, with Obligato.  
b. Polka Brillante—"Electra,".....Pirani  
Hartford Mandolin Club.
6. "The Darkies' Jubilee,".....Turner  
(Imitations of characteristic dances, steamboat  
whistles, etc.)  
Boston Ideal Club.

The selections of the Hartford Mandolin Club were specially admirable. They rendered some Italian music particularly adapted to their instruments with fine expression and finish, and with faultless taste. Like many other clubs of late, they were shrewd enough to call upon the Boston Ideals, whose numbers were, as usual, enthusiastically received with repeated and long-continued applause. Armstrong's

"Love and Beauty" Waltzes by the Diamond Banjay Club was delightfully rendered, but it is not possible to express particular admiration for that instrument which has neither the quality of tone of the mandolin nor the power of the banjo. The house was fairly well filled, but the occasion was deserving of a much larger audience, and any other proofs of appreciation which could have been shown.

For the benefit of those who do not know the construction of the banjay, it may be described as an instrument like a banjo in shape, with a banjo fingerboard. In the middle of the head is a large hole, and the length of the bridge is equal to the diameter of the head. Wire strings are used and the instrument is played with a plectrum. The tone is very delicate, but possesses no volume or depth. It is hardly destined to enjoy a long period of success.

Messrs. G. P. Clarkson, W. A. Doll, O. K. Parker, and T. W. Gardiner, of Buffalo, N. Y. have organized a banjo club to be known as the Russell Banjo Quartette, in honor of Mr. B. F. Russell, their instructor, who has been coaching the club for some time. The Quartette have already made engagements for several dates, and are the recipients of a number of invitations for future musical entertainments.

On March 15th the Nonpareil Banjo Quartette, of which Mr. C. C. Bertholdt, is the leader, gave a delightful musical entertainment followed by dancing in Mahler's Hall, St. Louis, Ill. Mr. Bertholdt is one of St. Louis' most enterprising and successful teachers, as well as a composer and the publisher of an extensive catalogue.

The Euterpe Banjo, Mandolin and Guitar Club, of Boston, recently played at one of Plymouth's "Band Concerts." Their rendition of Lange's "Flower Song" arranged for mandolins and guitars, was an excellent bit of work, and was well received.

The Boston Institute Technology Banjo and Guitar Club, have played at several private entertainments of late, and—best of all—are the proud recipients of an invitation from the "Tech" seniors to take part in the Commencement Day program.

Messrs. Atkinson and Goodwin played for the Industrial Art Society of Philadelphia, on March 16th, with great success. It would seem that the Darkie's Patrol and Darkies' Dream can never wear out their welcome, although they are "old" in the banjo business. By the special request of the Chairman of the Society who voiced the desire of several of the audience, Messrs. Atkinson and Goodwin were induced to give an extra number at the end of the program, and they played both of these old favorites to the great delight of all present.

The Ladies' Crescent Banjo and Guitar Club of Waltham, gave its annual concert in the Park Theatre of that city early in March before a good sized audience. This club is pronounced the finest ladies' club before the public and has recently

returned from an extensive concert-tour through the Middle and Southern States.

Mr. R. M. Holmes of Plymouth, and four of his pupils recently played at an entertainment given by the Degree of Honor, A. O. U. W., receiving several hearty encores. Mr. Holmes took occasion to bestow a word of praise on his new "Lansing" banjo after using it for this occasion, when he was much delighted by the power and quality of its tone.

#### PERSONAL.

Mr. A. D. Grover, manager of the Boston Ideal Club, has been enjoying a long season of busy and successful work with his many pupils to whom he has been able to devote his entire attention, as the Ideals have only left "the Hub" for a few short trips during the winter. As business manager of the famous club to which he belongs, Mr. Grover deserves and receives much praise. It is said that throughout his career the club has never failed to meet an engagement nor been involved in the slightest error in financial matters.

Mr. Meredith Heward has abandoned his intention of teaching the banjo in Montreal. It is a decision which is heard with regret by all who have had the pleasure of listening to his delightful performances on that instrument.

Mr. Chester A. Waller, of Montpelier, Vt., is doing much to awaken the interest in the banjo and guitar in that vicinity.

Arling Schaeffer, the celebrated guitar and banjo soloist of Denver, Colo., was recently in Boston and made several calls upon the L. B. Gatcomb Company and the different members of the Boston Ideal Club. Mr. Schaeffer appears nightly with the Corinne Opera Company, as classical banjo soloist.

Geo. L. Lansing has just completed the manuscript for several bright new pieces which will soon be published. Mr. Lansing has also decided to place his arrangement of the "Carnival of Venice" in the publishers' hands, and it will probably have a great sale as it is the same one that Mr. Lansing has played in over eight hundred concerts.

#### TEACHERS.

Mrs. F. H. Purrington, who has had for some time a large class of mandolin and guitar pupils in New Bedford, has moved to South Framingham, which promises to be an equally good field for her work, and where we trust she may enjoy the same success that she won in her former home.

Mrs. M. M. Cobb reports a busy season with her pupils, and has been adding to her list of publications. Her "Louie Schottische" and "Spanish Rose Polka" have been rebaptized, and are now known as "Electric Schottische" and "Little Rosebud" respectively.

That F. J. Newell of Des Moines, Iowa, is doing successful work with his pupils on the banjo, mandolin and guitar, was amply proved by the excellency of the Concert-recital recently given by them in the Y. M. C. A. Auditorium of that city. Mr. Newell has a well-trained Ladies' Mandolin Club, and a fine Banjo Club, whose members are all his pupils—also a "Ladies Guitar Club" and another club of the same instruments composed of seven of his younger pupils. Many of those who are studying with him are also fine amateur soloists, and their combined forces formed a most admirable evening's entertainment.

Those who have heard Mr. Thomas E. Glynn's fine performances on the banjo will read with interest the following press accounts of some of his recent triumphs.

#### BANJO PLAYERS IN A CONTEST.

"A spirited banjo contest, gotten up by W. C. Robey, treasurer of the Riley-Wood Company, took place last night at Shaw's Hotel, on North High street, between Thomas E. Glynn, of "Hamilton and Glynn," members of the Irwin Brothers' Company, now playing at the Auditorium, and Thomas Y. Dawkins, a crack banjoist of this city. The purse was for \$250, and was easily won by Glynn. Each contestant played five compositions, the harmony and technique of both being considered by the judges. Glynn, who is a wonderful performer, played his selections with clearness and ease, producing beautiful harmony. His variations were as correct and as distinct as if played on the piano. Dawkins was no match for his opponent, although he played better than the average professional. The contest was witnessed by a large number of persons, including many theatrical people."—*Baltimore Press*.

"A few members of the Dryden Literary Society and some of the tenants of the Prudential Building met yesterday afternoon to hear Thomas E. Glynn, of Portland, Me., play the banjo. Mr. Glynn is traveling with Irwin Brothers' show, which is playing at Waldmann's this week, and as he had a number of friends in the Prudential building he was prevailed upon to play for them. When Mr. Glynn had finished his informal concert he was presented with a pair of gold link cuff buttons. E. Coyle made the presentation speech."

"Harry Hamilton and Thos. E. Glynn were playing at Miner's 8th Avenue Theatre last week, and are meeting with tremendous success. Their act of refined comedy and music has set New York audiences wild, especially their artistic violin and banjo playing. Mr. Glynn was presented with a handsome and costly banjo Christmas eve, by L. B. Gatcomb Co., Boston. Mr. Glynn has twenty-five compositions on the market. Messrs. Hamilton and Glynn have signed contracts for '93-'94, and have several flattering offers for 1895, and they contemplate going to Europe in May for the summer months."—*New York Daily*.

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On yearly advertisements we make 20 per cent. discount from the above rates.

Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, \$1.00 per year; additional lines 50 cents per line.

Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

APRIL, 1893.

The following story is told by a wide-awake musician who is not so absorbed by his art that he remains serenely oblivious to the every-day interests of life. This time it happened to be a "curb-stone conversation" between two fair ones who had "come to the Metrolopolis from their suburban residences" (to quote the narrator's own words.)

"And how are you getting on with your piano lessons?" said one.

"Oh, it's just elegant! Only think, this week I had "Leybach's Fifth Nocturno," and next week he's going to give me a Rap Sodie," was the enthusiastic reply of the second devotee of the Muses.

There is more hope however for this young lady than for the leader of a certain banjo orchestra, who recently won for himself lasting renown, by a perfect master-stroke of independence. "For reasons," (founded on sentiments of friendliness and sympathy for the gentleman in question,) we abstain from giving the name of his club, or the date of the concert in the preparation for which all his genius showed itself. It suffices that some weeks ago a certain publisher wrote to the L. B. Gatcomb Company asking, as a special favor, that a large order of club-music be sent to him with the understanding that such parts as were not needed by the—club for the approaching concert might be returned. The club was not quite sure what pieces they wished to play. The music was sent, and weeks passed during which not a copy was returned. Finally, however, a package arrived in which were several copies of music in good condition, but also ten copies of the guitar part of one of the L. B. Gatcomb Co's. oldest and best publications, the score of which has been used several thousand times, and by the leading clubs of the United States. Every one of these parts had been carefully "corrected," the printed notes erased, marginal notes inserted,—and then the whole pronounced "of no use to anybody,"—which was, alas, the literal truth.

Publishers have ever the need of a fund

of patience which shall be sufficient to render them indifferent to the annoyances of those who practice a thousand various and well-known arts to avoid buying music which they want or need. But the case just cited presented such unprecedented points of interest that the publishers having recovered from their first astonishment, looked further into the matter. One of the facts brought to light proved that the concert in question had taken place a week before those guitar parts were found to be of no use to anybody!

As we write, another instance comes to our notice; this time in connection with the GAZETTE. We have just been called sharply to account because a man's subscription expired six months ago and he has not received the subsequent numbers.

"Was it impossible for you to inform me at the time my subscription expired? I greatly admire your business tactics," are the words in which he remonstrates with us. Many thanks for the implied compliment, but we are chagrined to think our correspondent does not read his paper when he gets it, as otherwise he would have heard about that *red wrapper* whose significance has been often explained in these columns and to which we have devoted four lines of the fourth page of the GAZETTE nearly every month for the past year. Moreover, we plead for his indulgence as there happened to be more than one subscription which expired at the same time as did our correspondent's, and we did not want to call in a new clerk for the occasion.

The concert given in Huntington Hall on April 1st, by the Massachusetts Institute of Technology Glee and Banjo Club was a delightful affair, and proved that the hard practice they have been doing since the early part of the winter, under able direction, has rendered it possible for them to give a varied and very pleasing programme in a most acceptable manner. Special mention is due the Banjo Club for the unusually careful attention paid to the musical lights and shades called for in their selections.

They play a patrol with wonderfully fine effect, never failing in the steady precision which is required by a long crescendo passage, and the gradual change from fortissimo to pianissimo. There was indeed the slightest tendency in the world to abuse or *misuse* this effect which they render so perfectly, but they show too much fine taste in their work not to realize that "variety is the spice of a concert," and that a march is not necessarily a patrol.

Mr. Lansing, who has been instructing the club, may feel highly gratified by the results attained, and already several invitations to play at private entertainments bear witness to the fact that their work is appreciated by those who had the pleasure of hearing them.

Another concert of special interest which

has taken place during the last month was that of Charles J. Dorn, whose guitar-playing is pronounced by some of his admirers equal to Luis T. Romero's famous performances.

The concert, which was given in Chickering Hall, was an unusually interesting one, the program being composed of selections from Mozart, Rossini, Wagner, Sarasate, Meyer Helmund, Franz Abt and other standard composers. The artists were Miss Sigrid Lunde, soprano; Mr. Jacques Hoffmann, violin; Mr. Hermann Hoyer, of the Symphony Orchestra, viola; and Mr. Dorn guitar.

Mr. Dorn's first number was a guitar solo from the "Bohemian Girl" followed by the "Steyrische Laendler" while for an encore he chose the Prayer from Semiramide. That Mr. Dorn plays well cannot be denied. That he can be compared in any way to Mr. Romero, however, it is impossible to admit. The methods and ideas of these two differ as widely as do the methods and ideas of Wagner and Verdi. As we listened to Mr. Dorn's rendition of the "Prayer from Semiramide" which was very effective, we yet could not imagine, why it was not *more* effective, as it was constantly evident that all the musician's force was expended upon the strings of his instrument—that he was striving to attain the expression of a thought to which the strings would not respond. Mr. Dorn follows the school which advocates holding the guitar in a nearly horizontal position resting on one knee, with the body bent far over the upper side of the instrument, and one foot resting on a hassock. The contrast between this studied and ungraceful position, and the natural one assumed by Mr. Romero is one which immediately forces itself upon the observer, nor are the results obtained such as would impress one in its favor. Not once were we able to detect a deep undulating tone such as is ever present under Mr. Romero's touch. The finest harmonies which would have been lingering tone-poems in the latter's hand, were only perfect and beautiful chords which were struck and immediately lost beneath the ungente handling of Mr. Dorn,—or more properly, the exigencies of the harsh method of which he is the exponent.

We could not help wondering what he would have made of the long sad harmonies of Chopin's Funeral March, which we once heard Mr. Romero render in a manner which was most marvelous; or what would have been the superhuman efforts required to compass such intricacies as appear in a piece like Moskowski's "Serenata," which the same artist plays with all the ease and grace in the world. Again we repeat our praise and appreciation of Mr. Dorn's talent, but we feel certain that only prejudice could yield to him the place which Mr. Romero has long filled. Our space does not permit us to give at length the excellent program, but we wish to express our praise for all those who took part and for the managers of the concert.



L. B. GATCOMB Co.

Dear Sirs:

Please send GAZETTE for March '93, No. 7. I notice in the "Talisman March," bar number 5, not counting the introduction, the *Sub-dominant of F sharp minor is accompanied by the dominant-seventh*. Now I do not say you are wrong, but I think a few pointers on such subjects would be very interesting to the teacher who has to learn harmony from a book—and again in "Full Dress Polka" the first bar in second part, the *sub-tonic seventh* is accompanied by the *dominant-seventh*. Surely this could not be treated as a passing note. If you do not care to answer through GAZETTE I enclose stamps for answer, but if you are right, please answer through GAZETTE as perhaps others have seen the same.

P. W. N.

Such questions as the above are always gladly answered as far as lies within our power. In the "Talisman March," which is written in the key of A, the E to which P. W. N. refers in the fourth measure is merely a changing note while the F in the seventh measure is but an added seventh to the dominant. In the "Full Dress Polka" the D sharp is a *changing* note (not a passing note.)

While in these instances explanations are possible, we wish to warn P. W. N. not to scrutinize too closely the harmonies which one finds in the greater part of the casual music of the day. We fear his faith in the laws of harmony would be sadly shaken, inasmuch as a large percentage of composers now-a-days are striving to "please the public" regardless of the manner in which they reach this desired end.

L. B. GATCOMB Co.

Gentlemen:

I return herewith the guitar parts of the "Invincible Guard March" as they are of no use to anyone. After trying in vain to correct them so they would be intelligible I gave it up and rewrote the entire guitar score. This has been a matter of much annoyance to me and I think it no more than fair, that I should be excused from paying for them.

Yours truly,

G. D. W.

L. B. GATCOMB Co.

Sirs:

Some days ago I sent you an order for the guitar part to go with banjo of "Darkie's Dream," in four sharps, and you sent a guitar part in one sharp, which I returned to be exchanged. I have just received the

same guitar part which you say goes with the banjo, which is an impossibility as it is not written in the right key. If you cannot send guitar part ordered please return money, and oblige,

Yours respectfully,

P. W. S.

The writers of the above letters are respectively leaders of a banjo, mandolin, and guitar orchestra, and a teacher of these instruments, and the fact of their writing us in regard to our guitar arrangements of which we have sold many thousand copies, and which are made by artists who are supposed to be well posted in this line of work goes to prove what we have often stated; *i. e.* that there is great need of a recognized instrumentation for banjo orchestras, as well as a great necessity for a "little million" of "leaders" and "teachers" as they now are, to *study* and to be made to realize that those who write and publish music are necessarily pretty sure of their methods before they attempt to fill their public functions.

It seems almost unnecessary to state that the banjo being tuned to C and the other instruments retaining their customary pitch, the parts for these must be written accordingly. As, for instance, when the banjo is playing in E the guitar or piano plays in G. This has been so widely recognized throughout the country, that publishers for several years past have found it unnecessary to print explanations on the music which they issue.

### THE QUARTET'S ANTHEM.

BY S. W. FOSS.

Oh, yes, I heerd the anthem sung by thet big church quartet.

My wife she raved about it, but I kep' my own mouth shet.

"No sweeter song," she sed, "is sung by any angel's lip;"

An' I sot still an' heerd her talk, an' never raised a yip.

The absence of idees wuz drowned in plenteousness of voice.

What strict economy of words, an' extravagance of noise!

For they were stingy of their words and generous of their strains.

An' they were spendthrifts of their lungs an' misers of their brains.

An' they call this mighty music! 'Taint for me to say it's not;

But I think music's better w'en its slightly mixed with thought.

I think yer lungs give forth to me a more inspirin' strain

If they first have made connection with the ingine of yer brain.

W'en Maria rocked our boy to sleep she sung her baby-song,

That quiet Sabbath evenin' with the shadders growin' long,

"The music of that baby-song, sez I to her, sez I,

"It beats yer quartet anthem out, an' knocks the thing sky-high!"

—Yankee Blade.



She. "So a sinecure is a position in which a person gets the salary another earns."

He. "Precisely, my love."

She. "That's the kind of a job I want."

He. "You have it, dearest."—*Detroit Tribune*.

Grandpa (who is dancing little John on his knees). "Hoop la! Hoop la! Hoop la! Well, does n't that amuse you little pet?"

Grandson. "Oh, yes, grandpa, but it would amuse me a great deal more if it was a real donkey."—*European Exchange*.

Military Education: General. "Mr. de Bridoon, what is the general use of cavalry in modern warfare?"

Mr. de Bridoon. "Well, I suppose to give tone to what would otherwise be a mere vulgar brawl!"—*Punch*.

"We cannot claim that our baking powder is absolutely pure," said the agent. "Such a thing as absolute purity is impossible. We do our best, however. For instance, we threw out a hundred-pound can last week because it was discovered that one of our workmen had carelessly made a chalk-mark on the inside of the can before the powder was put in—"

The grocer surrendered.—*Indianapolis Journal*.

Railway Magnate. "What shall I give the children? I want to make them a handsome present, you know."

Wife. "Why don't you give them some of the stock in your road?"

R. M. "What are you thinking of? Do you want to drown the children?"

Schoolmistress. "Come here, Charlie, and let me hear you recite your lesson. Why, what is the matter? What are you crying for?"

Charlie. "Some of the big boys made me kiss a little girl out in the schoolyard. Boo hoo?"

"Why, that is outrageous. Why did you not come right to me!"

"I—I—did n't know that you would let me kiss you."—*Texas Siftings*.

The dinner-horn is the oldest and most sakred old horn there iz. It iz set tew musik and plays "Home Sweet Home," about noon. It has bin listined tew with more rapturous delite than ever any band haz. Yu kan hear it further than yu kan one ov Rodman's guns. It will arrest a man and bring him in quicker than a sheriff's warrant. It kan out-foot enny other noise. It kaus the deaf to hear and the dum to shout for joy. Glorious old instrument! Long may your lungs last!—*Josh Billings*.



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America Quickstep.....	Shattuck.	25	Glynn's Grand March.....	Thom. E. Glynn.	40	" " " Guitar acc.....	"	15
An Irish Stew.....	Chas. C. Bertholdt.	25	Gloriana Waltz.....	"	40	" " " Piano acc.....	"	25
American Princess Polka.....	Lansing.	30	Helene Waltz.....	R. E. Brayton.	25	On the Road Galop.....	"	25
American Patrol.....	"	30	Harold Polka.....	Grover.	25	" " " Guitar acc.....	"	10
Albamarle Quickstep.....	"	40	Hall's Parade March.....	Lansing.	40	Old Plantation Jig.....	Cobb.	35
Around the Diamond Galop.....	Lansing.	25	Harvard Clog Hornpipe.....	"	25	Onawanda Schottische.....	M. F. Atkins.	25
Ashley Clog.....	Shattuck.	25	Hall's Blue Ribbon March.....	E. M. Hall.	40	On the Levee and Zulu Jig.....	Browne.	25
Around the Ring. Galop.....	Ike Browne.	40	Hall's Favorite Clog.....	"	25	Purling Brook Waltz.....	Shattuck.	25
Bugle Call March.....	Cobb.	25	Highland Clog.....	Connolly.	25	" " " Guitar acc.....	"	20
British Patrol.....	Lansing.	25	Invincible Guard March.....	Shattuck.	25	Pearl Schottische.....	Grover.	25
Bee Line Galop.....	"	40	" " " Guitar acc.....	"	10	Paragon Waltz.....	"	25
Boys of America March.....	"	30	" " " Piano acc.....	"	20	Portugese Polka.....	Geo. J. Lane.	10
Blushing Rose Galop.....	Glynn.	25	In the Front Rank March.....	Chas. G. Porter.	25	Polka Mazourka.....	D. Brayton.	25
" " " Guitar acc.....	"	25	In the Springtime. Song and Dance.....	Babb.	25	Peerless Guard's March.....	E. D. Goldby.	40
Bing Bang Galop.....	Parker.	25	Ideal March.....	"	25	Pride of the South (Patrol).....	Lansing.	50
Brightest Smiles.....	Lansing.	25	" " " Guitar acc.....	"	10	Passing Shadows Schottische.....	Shattuck.	25
But One Vienna.....	"	30	Ideen Waltz.....	Cobb.	25	Pedestal Clog.....	Babb.	25
Beacon Polka.....	"	25	Idlewood Polka.....	B. F. Russell.	25	Puzzle Polka.....	E. N. Parlow.	25
Crystal Wave Waltz.....	Babb.	25	In Old Madrid.....	Lansing.	25	Puritan Jig.....	Cobb.	25
" " " Piano acc.....	"	25	Ideal Schottische.....	J. L. Gaillac.	25	Pretty Little Blue Eyes Waltz.....	Glynn.	40
City Guard March.....	"	25	Ionia Waltz.....	Lansing.	25	Poetry of Motion Waltz.....	Porter.	10
" " " Guitar acc.....	"	20	I'm Very Fond of Dancing.....	Coes.	25	" " " Piano acc.....	"	25
Columbia Waltz.....	Percival.	25	Jollity Minor Jig.....	Grover.	25	Parker's Old Time Jig.....	Parker.	25
Continental Guard March.....	Browne.	25	Junia Schottische.....	Cobb.	25	Queen of the Forest. S. & D. Schott.	Glynn.	40
Crusader's Galop.....	Glynn.	40	Juno March.....	V. W. Smith.	30	" " " Guitar acc.....	"	10
Club Schottische.....	Browne.	10	" " " Piano acc.....	"	20	Queen City Clog.....	Connolly.	25
Crescent Club Waltz.....	Jas. H. Bachelder.	25	Jolly Undertaker. (Jig).....	Browne.	25	Recreation Gavotte.....	Grover.	35
Crystal Clog.....	McGrath.	25	Kingston Reel.....	Connolly.	25	Reminiscences of Dixie.....	Lansing.	30
Coon Quartette.....	Babb.	25	Longwood Waltzes.....	Lansing.	25	Recruit's March.....	F. T. McGrath.	40
Carroll's Favorite Reel.....	Parker.	25	" " " Piano acc.....	"	25	South Shore March.....	John Davis.	25
Daisy Bell Schottische.....	Babb.	30	L. B. G. Schottische.....	Shattuck.	10	Shattuck's Favorite Clog.....	Grover.	25
Darkies' Patrol.....	Lansing.	40	L' Ingenue.....	Babb.	25	Santiago.....	arr. Lansing.	35
" " " Guitar acc.....	"	20	Longwood Clog.....	G. L. Keenan.	10	Spring Blossoms Schottische.....	Lansing.	25
" " " Piano acc.....	"	25	Lilla Waltz.....	E. M. Hall.	40	Sunbeam Schottische.....	B. F. Russell.	10
Darkey's Dream.....	"	40	Little Coquette. New Skirt Dance.....	arr. Babb.	30	Swing Me Honey.....	Lansing.	30
" " " Guitar acc.....	"	10	La Princesse Schottische.....	Browne.	25	Shadow Dance.....	E. N. Parlow.	25
" " " Piano acc.....	"	20	Love's Happy Dream Waltz.....	"	25	Sappho Waltz.....	Leo Catlin.	10
Derby Clog.....	Browne.	25	Little Jewel Waltz.....	Chas. Brinkman.	25	Shepherd Boy.....	"	10
Darkey's Awakening.....	Lansing.	30	Little Gem Schottische.....	Babb.	25	Strauss Polka.....	Elliot Grey.	25
" " " Guitar acc.....	"	10	Love's Dreamland Waltz.....	Lansing.	25	" " " Guitar acc.....	"	10
" " " Piano acc.....	"	20	Little Darling Mazurka.....	Browne.	40	Sounds from Africa.....	Glynn.	40
Danse Characteristique.....	Shattuck.	30	Medley Waltzes.....	Lansing.	35	" " " Guitar acc.....	"	10
Dorrance Polka.....	D. Acker.	25	Monarch Reel.....	Shattuck.	25	Sylvan Dell Schottische.....	Goldby.	30
Dreamland Mazurka.....	Browne.	25	Marie Waltz.....	E. M. Hall.	40	Star of the East March.....	Lansing.	40
Dashaway Waltz.....	Geo. H. Coes.	25	" " " Piano acc.....	"	35	Southern Zephyr.....	Shattuck.	25
Elsie Schottische.....	A. D. Grover.	25	March Militaire.....	"	40	Sylph Schottische.....	"	25
Elmwood Waltz.....	Chas. Brinkman.	25	Mayflower Schottische.....	Grover.	25	Skirt Dance.....	arr. Lansing.	10
Early Bird Mazurka.....	E. M. Hall.	30	March "Skirmishers".....	Galeucia.	25	Sunshine Polka.....	Grover.	25
Excelsior Clog.....	Cobb.	25	Medley Gavotte.....	Lansing.	25	Star Mazourka.....	W. E. Pierpont.	25
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Elite Waltz.....	C. G. Porter.	10	Meteor Galop.....	F. T. McGrath.	25	Talisman March.....	Elliot Gray.	25
" " " Piano acc.....	"	20	Monbar Polka.....	Cobb.	25	Tres Jolie Polka.....	E. M. Hall.	30
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Edla Waltz.....	Geo. H. Coes.	25	" " " Guitar acc.....	"	20	Twin City Polka.....	E. M. Hall.	30
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" " " Guitar acc.....	"	20	Moss Rose Waltz.....	T. A. Simpson.	25	Vision of Love Waltz.....	Lansing.	35
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" " " Piano acc.....	"	20	Merry Momemt's Quadrille.....	Geo. Coes.	30	" " " Piano acc.....	"	20
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Gondolier Waltzes.....	Lansing.	25	Nonabel Schottische.....	Clara G. Churchill.	30	Winnifred Alice Waltz.....	Parker.	25
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			Norfolk Jig.....	Parker.	25	Young Banjoist.....	Leo Catlin.	10
			Our Club Galop.....	Grover.	35			
			On the Go Polka.....	Lansing.	25			
			Old Folks At Home. (Varied).....	"	35			

## U AND I POLKA:

**IKE BROWNE.**

4th to B.

1st BANJO.

4th to A.

2d BANJO.

7 Bar.

*f*

*mf*

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody and the first line of the accompaniment. The second system contains the second line of the melody and the second line of the accompaniment. The melody is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The accompaniment is written in a treble clef with the same key signature and time signature. The melody features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The accompaniment consists of chords and moving lines that support the melody.

4 Bar. . . . .



The 4-bar section consists of two staves. The top staff continues the melody from the previous section, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and A4, then a quarter rest, eighth notes G4-A4, B4-A4, and G4, then a quarter note F#4, eighth notes E4-D4, and C4. The bottom staff provides harmonic support with chords: G4-B4 (quarter), A4-B4 (quarter), C5-B4 (quarter), A4 (quarter), G4-A4 (quarter), B4-A4 (quarter), G4 (quarter), and F#4 (quarter).

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The melody features a mix of eighth and sixteenth notes, with some triplets. The piano accompaniment consists of chords and single notes, providing a harmonic foundation for the melody.

A musical score for the song "The Rose Tree". It consists of two staves, both in treble clef and key of D major (indicated by two sharps: F# and C#). The time signature is 2/4. The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody begins with a quarter note D5, followed by a quarter note E5, then a quarter note F#5, and a quarter note G5. It continues with a half note A5, a quarter note B5, and a quarter note C#6. The accompaniment starts with a quarter note D4, followed by a quarter note E4, then a quarter note F#4, and a quarter note G4. It continues with a half note A4, a quarter note B4, and a quarter note C#5. The score is written in a simple, clear style with black ink on a white background.

The first system of musical notation consists of four staves. The top staff is a single melodic line in treble clef with a key signature of three sharps (F#, C#, G#). The second and third staves are grand staves (treble and bass clefs) with chords and some single notes. The fourth staff continues the grand staff with chords. The system concludes with a double bar line and the word "FINE." written to the right.

The second system of musical notation consists of two staves. Both staves feature triplets of eighth notes, indicated by a bracket with the number "3" above or below the group. The key signature remains three sharps.

The third system of musical notation consists of two staves. Both staves continue with triplets of eighth notes, marked with a bracket and the number "3". The key signature remains three sharps.

The fourth system of musical notation consists of two staves. Both staves continue with triplets of eighth notes, marked with a bracket and the number "3". The key signature remains three sharps.



5

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of two staves, treble and bass clef. The piece is marked with a '3' over the first measure of the first staff, indicating a triplet. The score is divided into several measures, with some measures containing triplets. The piece concludes with a double bar line and the instruction 'D.S.' (Da Capo).

*f* 4 Bar..... *p*

2 Bar..... 2 Bar..... 7 Bar.

*f* 2 Barre..... *f* D.S.

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GUITAR.

LOUIS TOCABEN.

INTRODUCTION.



MARCH.



FINE.



3

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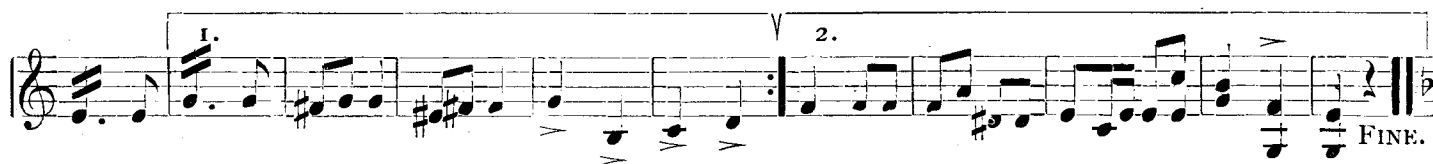
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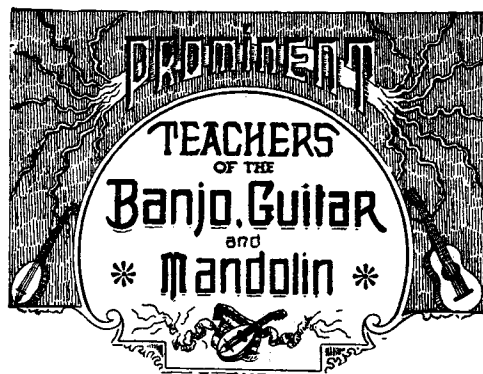
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